

Syllabus
Course description

Course title	Seminar 1: "Opportunities and Challenges of Art and Design Production"
Course code	97138
Scientific sector	--
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2023/2024
Year	2 nd and 3 rd
Credits	2
Modular	No

Total lecturing hours	18
Total hours of self-study and/ or other individual educational activities	about 32
Attendance	compulsory
Prerequisites	Good English proficiency; interests in the social, political, material structures and conditions of the art world; analytical and critical skills; curiosity.
Maximum number of students per class	20

Course description	<p>The course belongs to the class "altro" in the curriculum in Design.</p> <p>The seminar aims to create a substantial understanding of how art institutions work and of the most common dynamics between them and professional artists and designers with regard to production, exhibition, and dissemination of creative projects. Next to this, it seeks to offer practical knowledge and tools to navigate the complexities and nuances of the relation between a practitioner and an art institution. The focus of the seminar will be centered on the dynamics arising in the context of presenting institutes (e.g. museums, kunsthallen, galleries, biennale exhibition formats, ...), but it will also include discussions and insights into other institutional settings such as art residencies, grant-making institutions, and more recent artists-led initiatives aimed at peer support (e.g. Art Workers Italia - AWI).</p> <p>The approach of the seminar is inspired to the historical exhibition "The Museum as Muse: Artists Reflect" (MoMA,</p>
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	<p>14 March - 1 June 1999), a project that surveyed the ways artists addressed the museum, confronting its concept and function and examining the manifold relationships it holds with the artworks.</p> <p>Drawing from this historical survey, each seminar session will begin with a discussion around an art or design project that engages - critically, imaginatively, or playfully - with the specific dimension of the institution that the session aims to unpack. Starting each session by analyzing how artists and designers have interpreted the institution, articulated their practices around its infrastructures, and negotiated with its players, will allow to address the subject matter from the practitioners' perspectives - that is, from the positions the students might hold in the future.</p>
<p>Specific educational objectives</p>	<p>The seminar "Opportunities and Challenges of Art and Design Production" will provide useful job-related knowledge consistent with the above course description. Through the meetings students will have acquired:</p> <ul style="list-style-type: none"> • skills necessary to manage a project from the ideation phase to the realisation phase; • a bureaucratic knowledge about health and safety regulations, loan forms, fees, authenticities; • an overview about the institutional settings (museums, galleries, public institutions, etc.), professional artists and designers have to negotiate their ideas, practices and outcomes with the institution's physical and organisational circumstances; • an overview of the several aspects that need careful consideration in this relationship, and with the essential skills to tackle the production of art or design projects with and within such contexts.

<p>Lecturer</p>	<p>Bellinetti Giulia e-mail: tbd lecturer's website: tbd</p>
<p>Scientific sector of the lecturer</p>	<p>/</p>
<p>Teaching language</p>	<p>English</p>
<p>Office hours</p>	<p>Friday 10-11 am</p>
<p>List of topics covered</p>	<p>The seminar will be constructed upon five thematic blocks:</p> <p>Session 1 - The Institution as a Muse - When, how, and what to negotiate with the institution: from the studio visit to curatorial discussions, list of artworks, loan requests, exhibition floorplan, technical</p>

production and installation, curatorial texts, labels and other mediation materials;

- The players of the game: curators, producers, technical producers, art handlers, conservators and restorers, guards, guides.

Session 2 - Materials: between sustainability and digital fragility

- Health and safety in the age of ecological emergency: common health and safety measures, but also about organic materials (e.g. fungi), animals and plants, as well as food and beverages as artistic media in the context of the gallery;

- 'Touch with your eyes, do not see with your fingers': condition reports, conservation, damages, insurance, restoration. Maintenance and conservation of interactive, digital, or social artworks;

- The material afterlife of the exhibition: waste and recycling after the end of a project (sharing networks between museums, second hand platforms for artists).

Session 3 - Talking budgets

- 'Wages against Artworks': different forms of remuneration (difference between participation fee, production fee, screening fee, etc.); contracts; how and when to negotiate remuneration for collaborators, assistants, performers, and others;

- Exhibition budgets: how to read and how to write exhibition budgets (with practical examples).

Session 4 - Beyond the portfolio, or on the importance of the artist's archive

- Image and video documentation, related copyrights, licensing contracts, publications

- Acquisitions: what the acquisition of an artwork entails; acquisition contracts and legal frameworks; how to negotiate. Discussion of case-studies.

Session 5 - Beyond the exhibition, or how to live and work as an Artist

- Artistic labour: self-employment and freelance status; access to social security and unemployment for creative practitioners in different EU countries;

- Art residencies and production residencies; mobility- and

	<p>grant-scheme programmes; most useful grant search engines for artists and designers;</p> <ul style="list-style-type: none"> - Human sustainability: mental health and artists-led supporting networks. <p>Session 6</p> <ul style="list-style-type: none"> - Visit to a museum or another local art institution, or guest lecture; - Questions and wrap up of the seminar.
Teaching format	The seminar will be a combination of frontal lectures, group presentations, group discussions, and external visits.

Expected learning outcomes	Disciplinary competence
	<p>Have acquired basic and useful job-related knowledge related to:</p> <ul style="list-style-type: none"> - ability to design artistic productions in the context of a national and international artistic scenario; - basic knowledge of institutional relations, especially the art sector; - flexibility with clients and collaborators; - an intuitive and empathetic approach to people; - ability to manage a project (project management); - leadership skills; - capacity for innovation in the framework of a broad understanding of the contemporary cultural arena; - the basic knowledge to practice a critical look at their work and to deal with contemporary challenges; - concept, develop, realize a project in the field of product design, visual communication, and/or visual arts; - present at a professional level their own project in the field of product design, visual communication and/or the arts in the form of an installation, orally and in written form; - developed a creative attitude and learned how to increase and enhance it according to their own inclinations.

Assessment	Oral: presentation and discussion of a case-study inspired to the themes of the seminar.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p>The final assessment is based on the following criteria:</p> <ul style="list-style-type: none"> - quality of the case-study analysis; - active participation and engagement during the seminar.

	<p>No final mark only “passed” or “fail”.</p> <p>75% of the attendance is compulsory in order to be admitted to the exam.</p>
<p>Required readings</p>	<p>Essays, interviews, and articles shared during the seminar</p> <ul style="list-style-type: none"> - Kynaston McShine (1999). <i>The Museum as a Muse: Artists Reflect.</i> - O’Doherty, Brian (1999 [1976]). <i>Inside the White Cube: The Ideology of the Gallery Space.</i> - Gallery Climate Coalition https://galleryclimatecoalition.org/guidelines/ - AWI Art Workers Italia manifesto and toolbox - Maria Eichhorn (2002), <i>Aktiengesellschaft.</i> - Documenta15 (2022), catalogue.
<p>Supplementary readings</p>	<ul style="list-style-type: none"> - Gielen, Pascal (2013). <i>Institutional Imagination.</i> - Petrešin-Bachelez, Nataša (2017). <i>For Slow Institutions.</i> - Domínguez Rubio, Fernando (2020). <i>Still Life: Ecologies of the Modern Imagination at the Art Museum.</i> - Future Materials Bank: www.futurematerialsbank.com - La Berge, Leigh Claire (2019). <i>Wages Against Artwork.</i> - Institute of Radical Imagination (2023). <i>Art for Radical Ecologies Manifesto.</i>